1: Hocart Y-5 (ca. 1920) 1929
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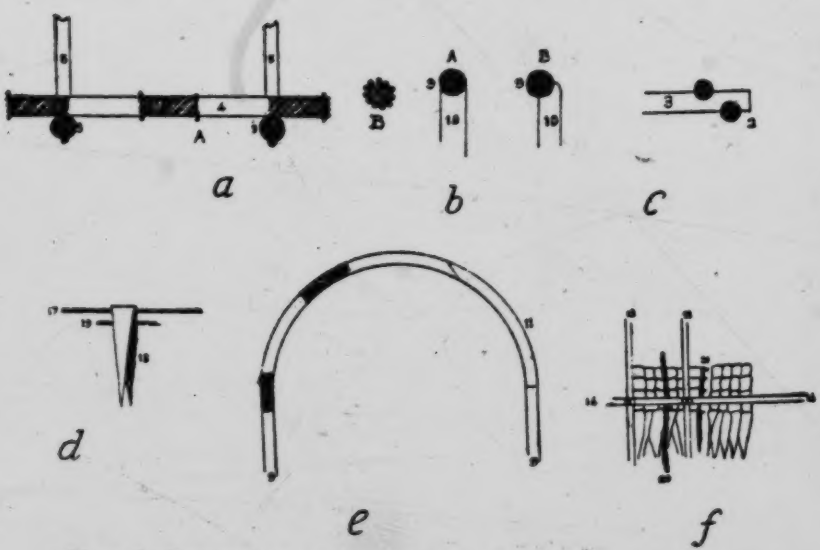

FIGURE 6.—Framework of Tongan style house: *a*, base of king post; *b*, connection of wall plate and side posts; *c*, extremity of a tie beam; *d*, thatch leaf; *e*, apse wall plate showing level and coir string; *f*, thatch rafters and reepers; 2, lower purlin; 3, tie beam; 4, base of king posts; 5, king post; 9, wall plate; 10, side post; 11, circular wall plate; 13, rafters; 14, reepers; 17, thatch carrier (*yava*); 18, thatch leaf (*rau*); 19, leaf pin (*vativati*); 20, thatch cord (*wale*); 21, thatch joint (*nduta*).

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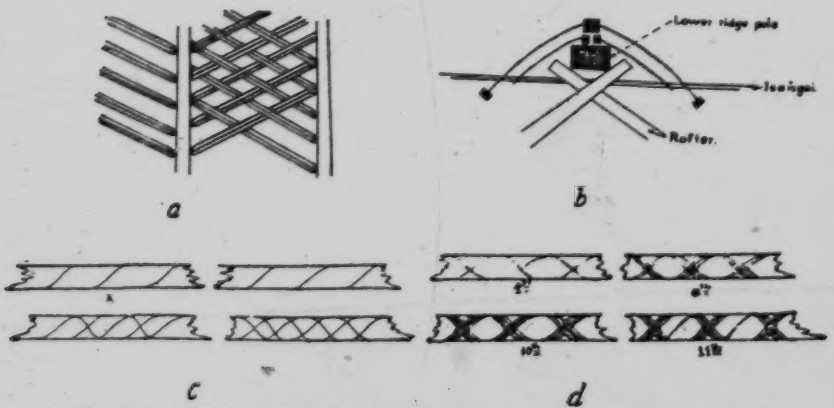

FIGURE 7.—Plaiting and lashing: *a*, *teviti* style of plaiting; *b*, diagram of *teviti*; *c*, stages in design; *d*, first stages of *matani ndavui*.

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
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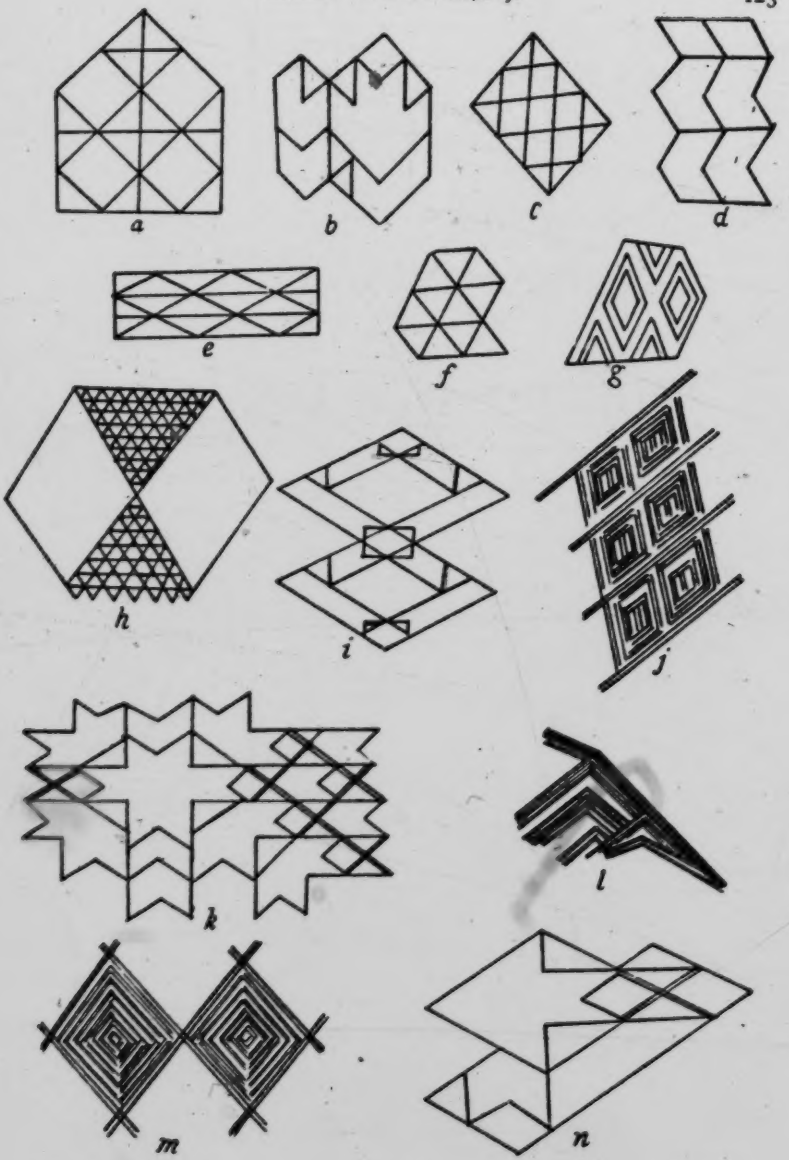

FIGURE 8.—Lashing designs: *a*, *manufekainaki* (side post); *b*, on main post; *c*, *fatuingalau*; *d*, *veikuku*; *e*, *manufekainaki* (side post); *f*, *manuluva* (extremity of the base of king post); *g*, *matanindavui*; *h*, *fufuikiu*, diagram from main post; *i*, from extremity of base of king post; *j*, *fatuingalau*, diagram of strands; *k*, from a wall plate; *l*, from a side post; *m*, from a main post; *n*, analysis of *k*.

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
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342 nut leaves however, rot quickly, so the ridge of big houses is packed with small leaves, stamped and pinned down, kept in position by winding in zig-zag fashion round the pins from end to end a certain creeper. In this style the creeper is the *teviti.*

The walls are made of reeds in a style called *lotoa,* a Tongan word *loto,* interior, and *a,* fence). In the islands where there are no reeds, thin walls are made of plaited coconut leaves, described as "plaited walls."

In determining the length of a house only the central part is measured, leaving out the rounded ends. The length is reckoned in fathoms.[18] A five fathom house will have about four main posts and six tie beams. Of old, some houses were ten to twenty fathoms long. Joshua's house was 38 feet long; an average house about 21 feet.

COIR ROPE

283 Coir, called *mangimangi,* is made of the fiber from a special kind of coconut. The husk is beaten out so as to separate the fibers which are then cleared of all adhering particles. The fibers are generally baked which gives them a deep reddish color; but raw coir is used in designs to introduce a light brown color.

Plaited coir is prepared in the following manner:

Several fibers are rolled together on the knee, or else kept together by winding a fiber round them. A number of these bundles are plaited in three strands. In the Fijian method the strands are stood up; but in the Tongan method they are turned down after each plait. The bundles or tufts are not inserted at definite distances from the end of the cord, but inserted according to the worker's judgment to secure uniform thickness, not an easy matter. Old and industrious men often plait at little meetings and in the family circle.

Some coir rope is dyed black for working into designs. This is done by beating a banana stump, squeezing out the juice, boiling the coir in it and covering it with leaves of *vunga;* then stamping it in a kind of black mud called *somo.* The coir so prepared is called *somo.*

The plaited coir is made into balls all of one color, according to the Ono style, which is followed in Mothe; according to the Thithia fashion it is made into rolls in which the black and the red form alternate zigzags all round; the same style is followed in Oneata and Naiau. Ono and Thithia are the great places for coir in Lau; Mothe also to a certain extent.

284 The Lauans boast that coir rope is far superior to nails, for it never rots whereas nails rust. All beams are bound together by winding coir string round their joint. and for purposes of ornament black and brown are used, sometimes also yellow, that is raw, coir. This technique is called *i lauvalavua,* and is said to originate from Tonga, and indeed most of the

[18] The Fijian fathom is a variable measure according to the size of the man. The last two measurements are actual measurements taken by me.

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
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names of patterns are Tongan;[19] nevertheless the people of the east coast of Viti Levu are said to be very skilled in this art, and they do fine work with fine coir string on the handles of clubs. This is not done in Lau.

Latu says; "The base (*vuna*) of all coir work is *veikuku*, or interlocking like two hooks. Some people say that coir work is a fraud (*ndaindai*, eye-wash), and that it is really easy, that there is only one principle to it with ramifications. But if done to deceive (*lasulasu*) it is wrong." It is true that all the patterns resolve themselves into spiral windings backwards and forwards round the beam, thus forming diamonds, nevertheless as Latu points out, the last stage is very different from the first. When he first began he made designs which seemed very fine until they were complete, and then they turned out poorly.

I have copied various patterns to the best of my ability (fig. 8). The word *manu* (bird) enters into the names of a good many patterns; it is a term for things that cross or are quartered (*veilatai*); *manu fekainaki* means to eat this side and that, and is used of a design which penetrates on first one side and then another. Different patterns are suitable for different parts; for the tie beams *falataha* (one-sided), and *ndra ni mbota*; for the center of tie-beams, any pattern.

STAGES AND CEREMONIALS OF HOUSEBUILDING

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Home-building in the Fijian style is expensive, if properly done. Feasts are made for workers at each stage of the building. The carpenter is well fed all the time he works, a bowl of kava is always close at hand. The first stage is called digging the house (*kelivaki vale*): digging pits for the main posts, setting up the posts, the wall plate of the center part, the tie beams and the ridge beams, and binding them with coir string. A huge feast is made on that day. Every man who comes to work brings coir rope and gets a share of the feast. In the evening another little feast was made consisting of yams and pudding. The feast of the second day is comparatively small as only some of the people stay over. On the third day it is a very small feast because all except the owner and the carpenter are gone.

The putting on of the rafters (*vakasani*) was accompanied by a collation (*takitaki*) brought on trays by the ladies about one o'clock. Thatching (*timbitimbi*) is a very big affair. Word goes forth to pick the leaves, which are pinned together. A day is appointed to put on the thatching. A big feast is made because it finishes the house; a "big souled" gentleman will kill an ox. In Fiji proper, upon finishing a nobleman's house gifts

[19] Specimens of coir work were prepared for me by Latu, the Tongan, and are now in the Pitt-Rivers and Cambridge Ethnological Museums.

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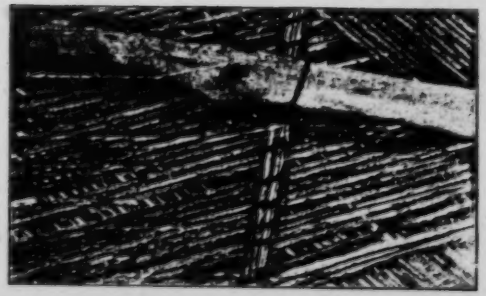

B

C

D

LAUAN HOUSES AND BOATS. *A*, TONGAN STYLE HOUSE; *B*, SECTION OF WALL OF HOUSE, LOTOA STYLE; *C*, KIAN SAILING CANOE; *D*, MOALAN PADDLING CANOE.

[End Plate 3]

1: Hocart Y-5 (ca. 1920) 1929

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2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

has died. A shallow hole in the sand is dug by hand, with a stick, or with a large shell. Usually nuts are transplanted at sunset. Natives say that if the planter carries someone, preferably a young boy, on his back while planting, the tree will bear more fruit. Trees on the leeward side of the island are sturdier than those on the windward side. The best harvests are gathered from trees between 10 and 60 years of age.

Good qualities in a coconut are considered by Lauans to be a thin husk and a thin shell to admit the sun, which sweetens milk and growing meat.

Ono has the reputation for having the best flavored coconuts, Lakemba for the greatest quantity of nuts. The soil of Kambara is a little too sandy for coconuts. The trees growing on Ndelaioloi are said to bring forth the largest number and the best fruit on the island. Mothe has many coconuts. On Fulanga and Ongea the trees are small and do not bear so well as on the other islands. Namuka has large groves, but many trees are unhealthy.

There are several coconut pests. *Mate ni niu* (coconut death) is caused by the purple moth (*Lezuana iridescens*) and is greatly feared. The branches of the tree turn rust brown or black, drop, and the tree dies. In recent years the colonial government has sent an insect-eating fly (*Ptychomyia remota*) imported from the Malay States, to the infected islands and the pest is rapidly retreating. Coconut crabs, of which there are many on Wangava, break the nuts on the ground and eat them or leave them to spoil. On Komo, a rat is said to climb the tree and "eat" the young nuts. Some coconut trees are killed by a fern which grows in the branch fork.

Every part of the coconut tree is used. Coconut oil is indispensable. Copra is still used in limited quantities in exchange for western trade goods, especially tobacco, kerosene, and cloth. The meat is an important food for human beings, pigs, and chickens. It is the first food given to a baby. The milk is drunk and used in preparing fish and greens. The husk is used for sennit and kindling, the wood is used for fuel and is split into roof laths, the leaves are used for baskets, and the midribs of the leaflets for brooms. Whole leaves are made into mats for house walls, floor mats, and thatch. The root is used as medicine and the reticulum serves as a medicine bag. The spathes make the best torches. The branches are used in fishing, and the elastic thick middle rib, freed of its foliage, is used as a lash.

The harvest of nuts for copra is picked off the ground by women. Several nuts are carried on one arm pressed against the body and one nut is carried in the free hand of the other arm. They are placed in a row on the path or thrown into an enclosure fenced with vertically placed sticks. The nuts are split by kneeling women, the meat poked out with a stick, shell, or cane knife and put into baskets. It is then placed on boards, usually on the beach outside the grove, to dry.

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down by means of wall plates. The rounded ends, which are added to the main framework, involve much labor; but they are considered more pleasing than the straight ends of the rectangular house on Viti Levu.

Today a level, open place with a fresh sea breeze is sought for a house site, whereas formerly a man wanted to be near his neighbors. If possible a site is chosen in the hamlet of the man's own clan. If there are no suitable sites in his own clan-hamlet a man asks for a site in the hamlet of his mother (p. 122).

If the owner (*taukei*) is a carpenter (*matai*) he usually does the carpenter's work himself, otherwise he chooses a carpenter from his own village. He makes his request at the carpenter's house without the ceremonial presentation of property. The carpenter is in charge of the house building. Before building starts he consults the owner about every part of the house. The carpenter does the work requiring skill and experience, such as the ornamental lashings, and directs the building operations. The owner supervises the whole process. The natives say they can recognize the style of each carpenter by the proportions and curve of the roof, although carpenters have no specific trade marks. Each carpenter knows a few simple lashing designs. For especially fine lashing a specialist from another village is occasionally employed. A specialist in lashing knows a large number of designs.

Dwelling houses in Tokalau range from small houses like Mburotu (fig. 3, 3) measuring 7 meters long, 4 meters wide, and 5 meters high and built directly on the ground, to large houses like Vale Levu, the house of the chief of Kambara (fig. 3, 1) measuring 12 meters long, 6 meters wide, and 10 meters high, excluding the 1 meter high foundation mound. The largest house in the village besides the mission church is Koro Vou (fig. 3, 26), built as a guest house for visiting chiefs and officials. It is 16 meters long, 7.5 meters wide, and 6.5 meters high, excluding the 60 cm. high foundation mound. The houses in large villages like Nggalinggali on Kambara, Nawatchia on Namuka, Nasau on Mothe, Muanaithake on Fulanga, and Naithulaianga on Ongea average about the same size as the houses in Tokalau. The highest mounds are found in Nasau. In small villages of low rank, like Lomatchi on Kambara, Korotolu on Mothe, and Naivindamu on Fulanga, the houses are smaller.

Before the timber is felled, the owner determines the size of the house by deciding on the dimensions of the rectangular ground plan between the main supporting posts (*nduru*). Although the ground plan of the finished house is oval, the size of the house is measured by the length and width of this inner rectangular ground plan exclusive of the rounded ends and the space between the main supporting posts and the walls. The units of measurement are the fathom and the span. Measuring is done with sennit or vines and marked off with a knife, charcoal, or an imported lead pencil.

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342 eight. The joints are then bound with sennit, and then the ornamental lashing (*lawa*) is executed. Next, the median plate (*yavu ni mbou*) is placed across the main tie beams. Today the median plate is a flat plank, but formerly it was rounded. The king posts (*mbou*), also plank shaped, are set upright on the median plate, one king post above each tie beam. The main ridgepole (*ndoka levu*) rests on and is lashed to the king posts. The rafters (*i sa*) are laths cut from the strong, outer part of the trunk of a coconut palm. They are hung from and lashed to the main ridgepole, bark surface outside. The two roof plates (*lewe ni vale*) are lashed to the rafters on the inside and pushed out, to give the roof the desired curve, by plank-shaped collar beams (*i thoka leka* or *soka*), one for every tie beam, which rest upon and are fitted to the roof plates. The collar beams are lashed to the roof plate. In large, well-built houses, diagonal struts (*i lenge*) connect the median plate with the roof plates. Next, the two straight wall-plates (*i nggasinggasi*) are lifted up and lashed near the lower ends of the rafters on the inside. With the roof plates they round out the long curve of the roof. Lastly, two suspended purlins (*i ndere*), consisting of coconut palm laths like the rafters, are lashed to the lower ends of the rafters on the outside.

342 ●284 552 Ornamental lashing with sennit is used mainly on the tie beam plates where they join the tie beams, and on the tie beams where they join the median plate and the king posts. There is considerable diversity in the designs. The four colors of sennit used are rust, white, black, and yellow. In most houses two or three simple designs in two or three colors are executed by a lashing expert. On Kambara there was one such expert, the *lemaki* carpenter.

Each lashing design has a name. The following designs are said to be old Lauan: *vakamatanindavui* (eye or face of the conch), *kalokalo* (star), *via*, *thumu*, *lawavakasaisai*, *ndrau ni kura* (*kura* leaf), and *kato musu* (*musu* basket). *Vakamatanindavui* is also used on the outrigger boom (*i kaso*). It is considered the easiest to execute and is the first design learned by a carpenter's apprentice. *Matai ndrau* is an old chiefly design used on houses. It has been sketched by Hocart (15, fig. 8, *g*, p. 123). Other designs are called *lawa vaka saisai*, *kuita*, *ndra ni mbota*, *tai sosoi*, *lalawa talitali*, *vatchiki ni vula*, and *lawa vakamalungu*. The natives claim that they have more patterns now than [177] they had in the past because new designs are being invented. They also say that in old Lauan houses dyed sennit was never used.

342 The next time the workers meet they erect the purlins (*i yapai*) consisting of laths of coconut palm like the rafters. They are lashed at regular intervals on the inside of and at right angles to the rafters. The upper ridgepole is lashed above the main ridgepole and the rafters.

End sections. After the work on the main frame has been completed, preparations proceed slowly for the next step, the erection of the rounded end

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and counting the laths. The lengths of thatch for the main section of roof, exclusive of rounded ends, must be of uniform length so that three or four correspond to the length of the main part of the roof. Thatch for the rounded ends are of various lengths.

A piece of sennit is tied between the rafters from the suspended purlin (*i ndere*) to the upper ridgepole (*ndoka lailai*) to form the thatch cord (*wale*). A row of old, plaited coconut mats (*tambakau*), called *there*, is tied securely to the upper side of the suspended purlin.

The thatching begins at the lower edge of the roof of the middle section of the house and works upward by panels, each panel being equal to one length of thatch. The middle panel (*nggolutu*) is completed first. Then the panels (*i karua ni nggolutu*) on either side of the middle panel are completed; next, in a large house, panels (*i ravitchi ni kapakapa*) on either side of these (*i karua ni nggolutu*); and finally the end panels (*kapakapa*). The lengths of thatch, *mbatchi ni rau*, are fastened to the roof as follows:

A piece of sennit (*i thurithuri*) is tied to the thatch cord (*wale*) between the suspended purlin and the row of mats (*there*). The thatch (rod side up) is then placed outside and above the thatch cord (*wale*) and tied to it by means of the piece of sennit (*i thurithuri*). This is done by perforating the length of thatch below the rod from underneath by means of a hooked thatching needle (*i yatoyato*), pulling the sennit through the perforation with the thatching needle, and fastening it with a half hitch. This process is continued up to the ridgepole, the length of thatch being from 4 to 5 cm. apart. Each panel overlaps the one completed before it by from 15 to 25 cm.

When the roof of the main section of the house has been completed, the roof of the rounded end is thatched. The panel method is not used on the rounded end sections. Thatching begins at the junction of the straight and the arched suspended purlins and proceeds along the arched purlin until the first row is complete. The rows are worked upward, to-and-fro, corresponding to the rows of thatch on the roof of the main section.

The last row of thatch (called *i vaka sevu*) on both sides of the roof meet above the upper ridgepole. Over the thatch junction are placed about four thicknesses of plaited coconut-leaf mats (*mbola*), and finally plaited coconut leaves (*i tevitchi*). They are pinned down with sharpened sticks (of *i sanggai*) inserted between the main and the upper ridgepole.

Thatchers work in pairs. One man stands inside the house on boards temporarily tied to the house posts and does the tying, while his partner stands outside and hands up the lengths of thatch by means of a forked stick (*i thimbathimba*). When the man inside calls, "nggolo tu", or "kama nggolo tu", the man outside must *thimba* (pass up a length of thatch).

When many men are working a competition is often held. Each pair works on one panel and the fastest pair wins. The slowest pair is ashamed when the others call, "He rau vuka", meaning that the two are inefficient and lazy.

The roof is repaired by reinforcing weak spots with fresh lengths of thatch.

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GARDEN HOUSES

Garden produce and tools are stored in a small garden shack called *lololo*. The two parallel wall plates are supported by forked stakes about 1 meter high. Rough, pliable laths of *vetau, mboimboinda, sitchi,* or *uko* are planted in the ground at regular intervals just outside the wall plates. Each one is bent over the wall plates toward the middle of the shack and crossed with a corresponding lath from the other side. Two rough ridgepoles are inserted at the crossing of the laths, one above and resting upon the fork, the other below it. The two crossed laths and the two ridgepoles are tied together at the junction with a vine such as *yaumitha* or *tuva*. The laths are also tied to the wall plates. This framework is thatched from the ridgepole to the ground with plaited coconut leaves tied to the laths with vines.

TEMPORARY SHELTERS

Shelters, called *teisusu* or *yalavolau*, are used for temporary sleeping quarters. They are found at camping grounds far from a village or on uninhabited islands where garden land is cultivated, and where travelers stop over night, or fishermen go for good fishing grounds. The shelters are erected quickly. Two parallel rows of pliable rods of *vetau, mboimboinda, sitchi,* or *uko* are staked at regular intervals in the ground. The rows are about 4 meters apart and 8 meters long. The stakes in one row are bent toward the stakes in the other row, crossed and tied together in pairs, under one and over the other ridgepole as in the garden house. The framework is reinforced by a rod tied to each stake between the ridgepole and the ground. It is covered with thatch made of plaited coconut leaves.

CANOE SHELTERS

Sometimes a shelter of coconut leaves is built over canoes in the process of construction. Unplaited leaves are thrown across two rods held up by four forked stakes.

CHICKEN COOPS

Chicken coops are found in Lau especially on Fulanga. They are built with rectangular ground plan and average about 2 meters long, 1 meter wide, and 1.20 meters high. In one type of chicken coop the walls are made of *walaki* reeds staked upright in the ground and supported from the inside by horizontal rods tied with sennit. Roosting perches and the roof of pandanus thatch rest on these horizortal rods. The roof is supported by pliable sticks curved over the walls and with one end inserted into the ground on each side of the house. In another type of chicken coop the walls are composed of vertical stakes reinforced from the inside by horizontals. They are thatched

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The ends of the trunk are carefully examined, and if either shows any sign of decay it is gashed for removal.

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Sailing canoes to be used outside the reef usually measure from 8 to 12 meters long. Following a vine marker held taut at the base and head ends of the trunk, a man cuts two longitudinal lines in the bark with an adz to mark the opening of the hull. A series of short parallel lines a foot apart are cut at right angles to and joining the two longitudinal lines. The bark of the series of small triangles thus formed is removed and the trunk is leveled between the two edges of the hull. Leafy saplings are thrust into the ground near the log to shade the workers from the sun. A steamed feast is served at noon.

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The hull is roughly shaped and hollowed in the forest. The upper part of the trunk forms the stern, which is truncated with shield-shaped butt. The base forms the head or bow, which is deep and pointed. When it has been lightened sufficiently it is hauled on rollers to the beach, a very difficult process which I witnessed on Kambara. A pathway through the bush is cleared by burning the brush. Rollers of *sielavu* or other wood are spaced about 6 meters apart along the path for a distance of about 20 meters. One end of a heavy vine (*kandrangi*), about 7 meters long, is knotted to the center of a beam of *mauamaua (Homalanthus nutans)* or other wood which is inserted lengthwise into the stern end of the hull. Sticks of *tapo* are fitted and beaten in athwart the hull above the beam to hold it in place. The stern is wrapped with beaten *walaki (Flagellaria gigantea)* vines. Grasping the *kandrangi* vine, the men haul the hull over the rollers. They place it on the last two and rest while the other rollers are carried forward along the path and the hauling is resumed. When they reach the beach the hull is floated to the village, where it is finished. The hull is placed on two rollers and a temporary shelter (*yalavolau*) (p. 173) is built over it.

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When the hull is finished, the washstrakes (*sai*) are added. They are lashed to the hull with sennit drawn through a series of holes (*nggara ni vakovako*), drilled along the upper edge of the hull and the lower edges of the washstrakes. The process is called *mbau vau*. A long narrow strip (*kapikapi*) of greenheart, *mbau*, or *vaivai* is inserted between the hull and the washstrake. Under the *kapikapi* is pushed a calking of tapa, coconut fiber, canvas, or cloth. The *kapikapi* is held in place while the lashing proceeds. Starting inside the hull, a piece of sennit is threaded two or three times, out through one hole in the hull and in again through the corresponding hole in the washstrake. It is then looped through the lashing and the process is repeated two or three times depending on the size of the canoe and on the sennit. The original end of the sennit is held fast by the lashing against the hull wall. The sennit is pulled tight and carried to the next pair of holes,

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396 which are lashed in the same way. Before proceeding to the third pair of holes the sennit is looped backward and knotted through the sennit carried 284 from the first hole. The holes are calked with coconut fiber plugged in with [401] a wooden wedge and hammer.

Head- and stern-boards (*mua levu* and *mua lailai*) are hewn from solid 396 *mbau vuntchi*. They are fitted over the entire fore-and-aft parts of the hull and are lashed to it in the same way as the washstrakes. The head-board of large canoes is decorated with simple ornamental carving (fig. 6, *a*, *b*).

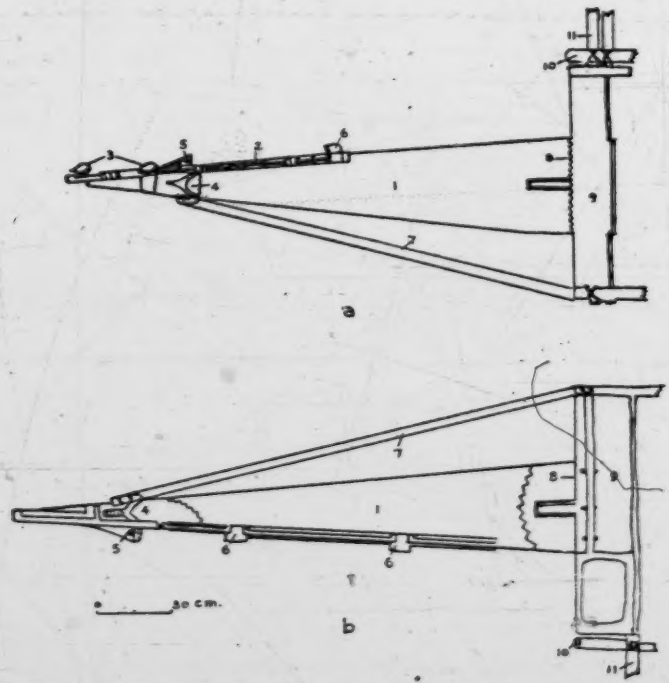

FIGURE 6.—Sailing canoe, plan of bow. **a**, with outrigger attached to starboard; **b**, with outrigger attached to port: 1, head-board; 2, ornamental carving; 3, cowry shells; 4, yard socket; 5, stay hole; 6, guard projections covering horizontal leads; 7, diagonal strut connecting head of hull with lee corner of deck platform; 8, breakwater; 9, deck; 10, stringer; 11, outrigger boom.

Outrigger attachment. The weight, size, and attachment of the float (*thama*) is of utmost importance, for the chief problem in rough weather sailing is to maintain the balance and prevent the float from sinking. The outrigger is attached to the port side of the canoe except in canoes built by

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396 Stringers (*kaiakisa*) are placed above the booms and securely lashed to
●[284] them with sennit at every intersection. This lashing must be renewed often. The innermost stringer is thicker and stronger than the rest.

Deck. Breakwaters are inserted between the ends of opposite washstrakes. A deck of planks, built over the boom, covers the space between the washstrakes and extends beyond them on both sides. The rectangular hatch at each end is closed with planks in rough weather. Hourglass-shaped holes for the scull (*i sua*) are cut in the deck between the hatches and the outrigger. The scull is a long, slender oar, two thirds of which is manipulated below the deck. A well equipped sailing canoe has two sculls.

Two struts, one lashed to the fore corner of the deck platform opposite the outrigger, the other to the aft corner, extend to and are lashed to the tip of the head and stern boards respectively. On large, well-built canoes a low wooden rail (*koli*) is built along the edge of the deck opposite the outrigger side.

Mast, rigging, and sail. The mast (*i vana*) is a straight pole of *ndamanu* wood which tapers toward the head. Its length equals at least half the length of the canoe. It is topped with a masthead of greenheart. Either of two types of mastheads are used. One has a mast-prong, shaped like a crab's claw,
[177] through which the halyards (*vakavakarewa*) are rove. The other has a truck (fig. 8) which the natives say is recent. Trucks, however, are shown by Williams (*27*, vol. 1, fig. opp. p. 88). The truck aperture is called *nggara ni vakavakarewa*. The mastheel is either stepped in a circular hollow cut in the deck amidships or it is pivoted in a solid socket (*vunga*) fitted to the deck at the same place.

[439 The rigging is usually imported rope, which is considered stronger than
283] the native twist. The standing rigging consists of two shrouds, one forestay, and one backstay. The upper shroud (*i lomba levu*) and the lower shroud (*i lomba lailai*) run from the masthead to the central boom above the float. The forestay (*i tuku ni mua levu*) and the backstay (*i tuku ni mua lailai*) run from the masthead to the stay holes (*nggara ni tuku*) on the edge of the head and stern boards.

A curved mast-shore (*vangga loa*) extends from the lower part of the mast to the outer part of the central boom.

[285] The sail (*i latha*) is of the Oceanic lateen type. It is made of strips of pandanus matting sewn together with a sail needle (*saulatha*) threaded with sennit. Informants on Kambara say that besides pandanus, *kuta (Elacocharis cuticulata)* was formerly used for making sails. *Kuta* does not grow on
[439] Kambara. It was brought in long rolls about 65 cm. wide from Viti Levu and cut and sewn into sails on Kambara. The margins of the sail are turned down and sewn with a bolt rope composed of sennit. The head and foot